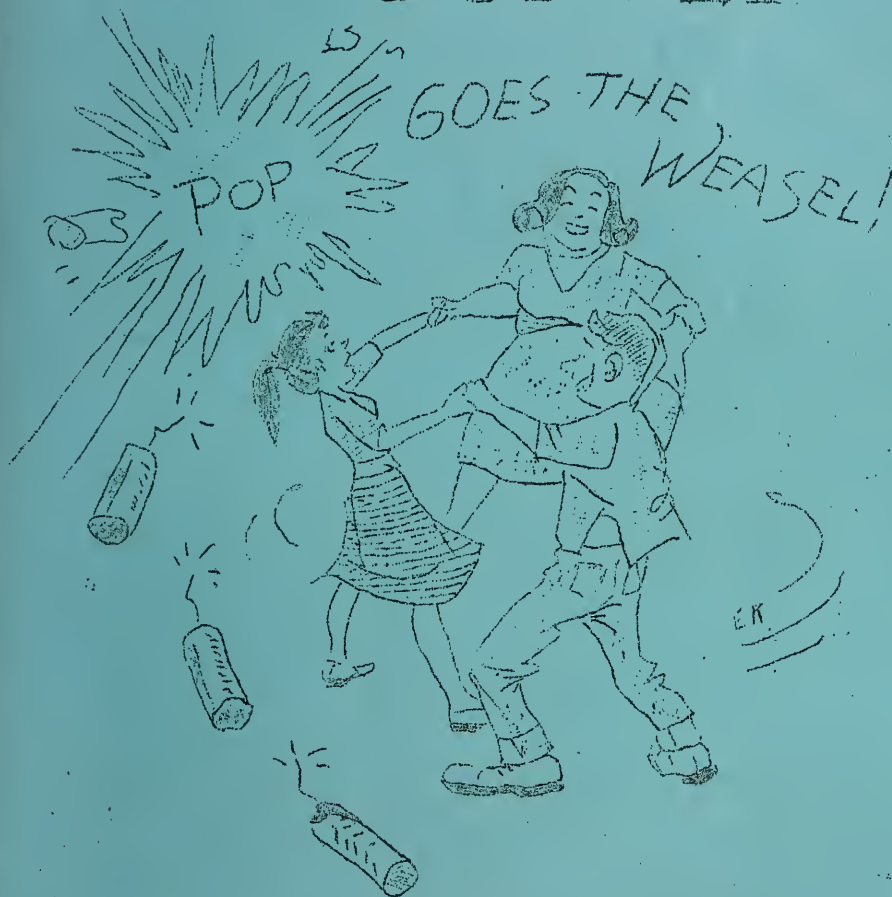


NORTHERN JUNKET



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NO. 5

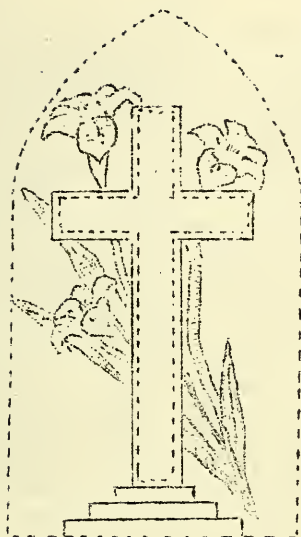
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Now on Columbia Masterworks "A Landmark In Folk Recordings" with the Beers Family - Bob, Evelynne & Martha in a collection of fascinating sounds from the American Tradition - Psaltery, Dulcimer, Strawbeating, Limberjacks Fiddlesticks, and Balladry, including the magnificent old song "Dumbarton's Drums". Ask for MS 6705 on Stereo or ML 6105 on Monaural.



ABE KANEGSON

May 20, 1965

To us who really knew him
Within this worldly fence,
We know he now is pleasing
A much vaster audience.

When evening's dancing endeth
And we gather round the fire,
He'll be missed by many people,
All the folks he did inspire.

Yes - a Troubadour has left us;
He has heard the Master's call
To give forth of his talents
In that vast Eternal Hall.

Edward G. Moody



CALLING FOR

THE NON-DANCER

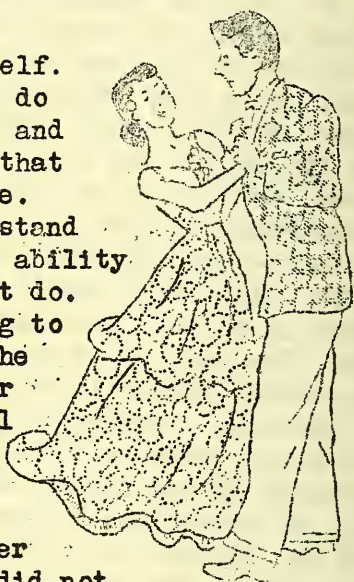
by PAUL HARTMAN

The one-night stand is the most challenging affair that any caller can conduct, and one which, if handled properly, can bring to the caller and to the square dance movement the greatest of benefits. Every year hundreds of callers are approached to call a square dance for a group of people who have never square danced before, but who have heard that it can be a lot of fun. Usually such groups are PTA, church, citizens, social or business organizations. Most of the people who attend these dances will think that the most important thing about square dancing is to hop, skip, jump, clap hands, yell, and be as noisy and as unruly as possible. There is more to calling this type of dance correctly than one can imagine. Let's look at some of the points involved in doing one-night stands.

First of all, someone will usually telephone the caller to obtain information or to arrange for an engagement for a one-night stand. At this point, the caller should begin his missionary work. He should find out whether alcohol will be served. Some callers may not want to call a dance where alcohol is served; other callers might not mind, but would attempt to persuade the person in charge to serve cider or soft drinks instead. It's very difficult to call for a group of non-dancers who have been drinking. The only way to beat this rap is for the caller to arrive and begin calling before the drinking gets under way. Then keep the breaks short and the dancing fairly vigorous. Lots of circle-to-the-left and similarly simple "everybody work" figures will cause the alcohol to exit as beads of perspiration on the forehead before the spirits reach the brain. The next thing the caller should mention is that the group's publicity should include the statement that no previous knowledge of square dancing, or for that matter any kind of dancing, would be required. This statement should appear very prominently in all publicity, be it written or word of mouth. The group should also be advised that cold drinks are a must (suggest ice water as the best and least expensive refreshment) and that food is not really required. Many groups believe that a feast of heaping paper plate-fuls of solid calories is an absolute requirement. And what is even worse, they want to serve it right in the middle of the dance, thereby spoiling the entire continuity of progression. The caller could suggest that coffee and cake at the end of the evening would suffice, providing there is seating space available for socializing, preferably around a table. Another item to watch carefully is the duration of the dance. When the people hiring a caller finds that he charges the same amount for two hours as for three or four, they think they ought to get him for the greatest possible time thereby getting a bargain. The caller should dissuade them from dances that exceed three hours. Two and a half hours should be ample. The old show business axiom should prevail - - - "leave them wanting more." Finally, the caller should suggest that he might be able to secure the services of

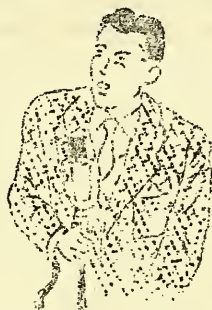
four experienced couples who could demonstrate and help out with the dancing. The fact that there is no charge for such service should be emphasized. This will not only give an opportunity to show people what modern square dancing really looks like, but the four couples will mingle, spreading good will and popularizing square dancing.

And now for the dance itself. The worst thing a caller could do at a one-night stand is to try and prove to the people attending that he can call a complicated dance. People who attend a one-night stand do not care about the caller's ability to call things that they cannot do. They came to dance. And dancing to them is moving their feet to the rhythm of the music. The caller introduces a new element: vocal directions. But these directions must be of the type that the people who do not square dance can understand. The caller must remember that the people did not attend the dance to be taught for twenty to thirty minutes at a time how to do a movement such as "Scratch My Back With A Once-and-a-half Twist." The use of plain, everyday language is preferred by most people.



Many people who do not square dance, for some unexplained reason will find themselves at a one-night stand when they didn't intend to come in the first place. Once they are there, they "dare" the caller to entertain them. In most cases, they will say: "Oh, you go ahead; I'll watch first." The caller should not permit this to happen. He should get everybody up and into the dance when he first begins. As a matter of fact, he should wait until at least the majority, if not all, of the people expected have arrived before he starts. A few minutes wait won't hurt anyone and the caller will not have to explain two or three times the position of couple number one, two, three, etc.

The best way to get everybody up on their feet is to ask the crowd to form one big circle. In order to prevent the wives from getting in alone while their husbands decide to watch the first one, the caller should start the dance with the following remark: "We would like to ask all of the gentlemen to take their ladies into one big circle. We would like to have everybody in the circle. There is nothing that you have to know about square dancing or, for that matter about any kind of dancing. Everything will be explained. Just get your lady and bring her into one big circle. This is not a spectator sport, so get your lady and here we go..."



This encouragement should be given with some snappy music in the background - something that makes your foot tap to the music. A scratchy-fiddle type of whiney hoe-down should not be used (remember, we're trying to defeat the notion that we use hillbilly music). If the caller notices that several people have remained seated, he can turn to the people in the circle and implore them to get their friends into it. While they are trying to get their reluctant friends to participate, the caller can repeat his chant to the effect that everything will be explained; that only the English language will be used, and finally, he can warn (in a friendly manner) that he won't start until everybody is in the circle. This admonition will usually have the desired results - nobody cares to be singled out as the spoilsport who is holding up everyone else. Should one or two people still persist in staying out, the caller should ignore them (people with heart problems or other ailments do attend occasionally).

Using the same snappy music, preferably a tune most people would know and could hum along, the caller can have the group circle right and left. Then he could engage in such simple things as ladies go to the center and come back; then the men go in and back; then circle again; then everybody go in and back; then once again everybody go in and back; then once again everybody in and give a shout. At this point the caller will have everyone in a receptive mood because he has shown them that he intends to use English as he promised and because the music isn't hillbilly stuff that they've come to associate with square dancing. Now the dancers can be asked to break the large circle into smaller circles of four couples and here the real challenge to the caller begins.



Before he starts to do any calling, the caller should have the following points in mind. He should be sure his voice can be heard and understood (he should not expect people to understand something muttered into a muffled mike); he should ENUNCIATE clearly, using everyday language; he should not teach for more than 30 seconds at a time except when the large circle has been broken into squares and it is necessary to identify couples, partners, etc., and even then the caller should be able to explain these terms within a maximum of 90 seconds; he should keep it simple - the simpler the better; he should prove to them that they can square dance and not that he can call; and he should use songs that people know so they can hum along as they dance. Split-second timing is not required. Most non-dancers welcome a two-to-four beat wait for proper reaction time (no-

body is chasing the caller and no one expects him to wind up with a surprise left allemande).

A caller needs to use only two square dance terms to call successful one-night stand. He must explain how to "swing" and how to "promenade". In addition to that, he must designate the number of each couple and he must make certain that everyone knows where to find his or her partner. Beyond that, everyday language must suffice. The time-consuming and confusing explanations of such items as allemande left, do-sa-do, grand-right-and-left will be a detraction rather than an asset to the evening's enjoyment. The use of do-pa-so's and square thru's is unforgiveable. The caller who insists on the use of such material merely proves that he does not know how to call for one-night stands. Every caller should be able to devise simple dances which do not require the use of square dance terminology. What could be simpler than to have the four ladies walk into the middle and back; then to the center, girls, stay there back to back - sunny-side out; men face to the right (allow four beats for reaction) and promenade, just walk around the square in single file; pass mother by and swing the next; keep her and promenade this lady around the ring; all the gents bring a new lady to their home place and they have this new lady for their new partner. Repeat this dance four times through and every one will have their original partners back. The entire dance can be varied by everyone circling to the left and then to the right, then swinging their partners and promenading around the ring. This same sequence could also be used as an introduction and ending. The caller



will notice that after the second time through the dance, he will no longer need to be very concerned about allowing a few beats here and there for reaction time, providing he calls the same thing four times through. The above figure is one of literally hundreds of simple sequences that any caller can devise at any moment. The use of patter should make this effort a snap. Singing calls will need a bit more preparation. But even with singing calls, any caller who has truly earned the title should have relatively little difficulty in fitting this type of simple pattern to the musical phrase of his favorite singing call record.

Breaks in between tips should be longer than those encountered at regular square dances. People attending one-night stands are not used to the physical effort as are those who have been dancing one or two nights each week for one or more years. During these breaks,

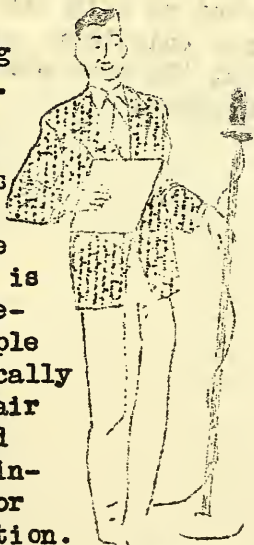


the caller can put on round dance records so that people can enjoy dancing a waltz or fox-trot. But here again the use of familiar tunes that have been recorded for rounds would be preferred because the familiar tunes will recall pleasant memories and tend to make the crowd more receptive to square dancing even while they are taking a rest. One pit-fall should be avoided here - don't try to please everyone; you will not be able to do so anyway and you'll wind up playing twist music, rock 'n roll or the cha-cha all night long. Here the caller must use discretion because frequently he will get a request to play something special, and the

requestor is really a show-off who is interested in personal aggrandizement and not the benefit of the majority of the group. The same thing applies to the fellow who comes up to the caller and says, "Do you know how to do the Texas Star?", or "How about calling the Virginia Reel?" Usually the show-off has no idea of what he has requested. He is imply showing off in front of his friends. The wise caller will accept the suggestion with appreciation and a smile and then go on and call his program of real simple dances, the way he had planned them originally. Every caller should, of course, be open to any constructive suggestion; he might, in this way, pick up things of great benefit to him in future one-night stands.

The average two-and-a-half hour, one-night stand will use up about five tips. Any caller worth his PA system should be able to construct five simple singing calls and five simple patter figures. He should remember that at this type of dance, repetition is not necessarily a draw-back. However, he should guard against excessive repetition, even at one-night stands. Good judgement here is very important.

About half-way through the evening the caller may trot out his commercial. He can do this in a very unsuspecting manner, by asking everyone to sit down because he'd like to take a few minutes while they are resting to tell them something about the modern square dance movement. After everyone is seated and is quiet, the caller can bring out such details as the number (estimated) of people who are active in the movement both locally and nationally (6 million would be a fair guess), the number of local callers and clubs. Such side lights are always of interest and ten minutes could be used for imparting this type of general information. Written pamphlets, if available, could also be distributed. Then comes the "pitch"! "People get into square



dancing by learning to do some of the more complicated maneuvers and this learning is done in classes which usually start in the fall or spring and last for about 12-16 weeks. Some of you here may wish to learn more about square dancing, and if you are one of those people please write your name and address on the piece of paper which I have here, and I will be sure to forward to you all information about future classes in your area as soon as it becomes available to me. There will be no obligation on your part to join a class, but we surely would like to let you know when and where there will be classes just in case you'd like to get in and have fun with us." The degree of success of a one-night stand can be gauged by the number of persons who actually leave their names and addresses. The real successful dance will produce one couple for each square on the floor. A dance of average success will produce one couple for every three squares on the floor. Simple arithmetic should tell us that a caller who does an average job at ten one-night stands should be able to muster a very good potential nucleus for a beginners class. If the average of those 10 dances has ten squares in attendance (and that is not an unusually high number for social groups, etc.) the caller should be able to wind up with the names of about thirty couples who have not only been exposed to our modern type of dancing, but who have also indicated an interest in getting into a class.



Here lies the real pay-off from one-night stands - providing they are thoughtfully handled and treated with great care. Every caller should know that anyone who can carry a tune and has a sense of rhythm, can pick up a sheet of calls, be they singers or patter, commit these words to memory just as they are written, and call a reasonably good dance that most square dancers will enjoy. But it takes a real artist in calling, a fellow who really knows what he is doing as a caller, to direct a group of people without the use of an "idiot sheet", simply by using everyday language. To do this successfully is difficult. Yet, it can be learned. There is a wealth of material on this subject available through normal square dance publication outlets. It does take an effort to learn, but no caller should refuse to try. If every caller in the United States did five one-night stands per year so well that he persuaded five couples from each one of these dances to sign up for a beginners class, just think how rapid the growth of the entire square dance movement could become.

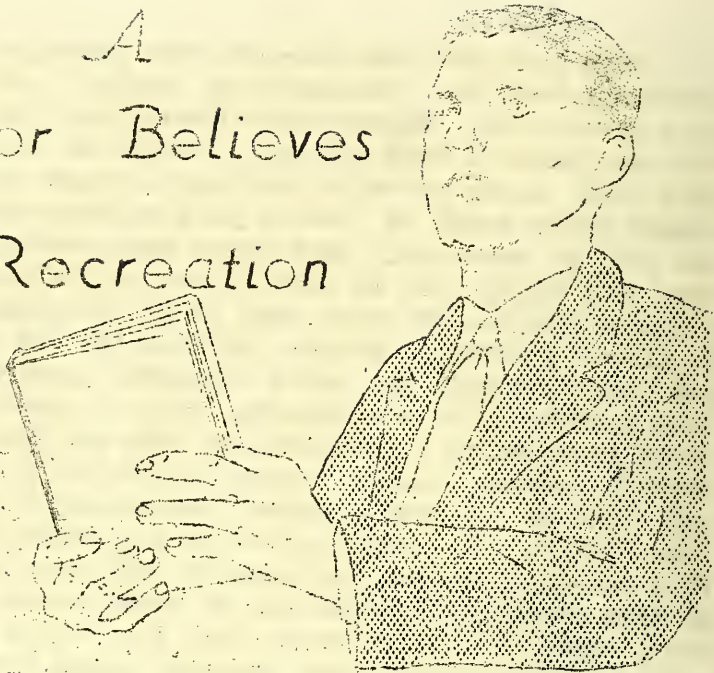
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Ed. note: Paul Hartman is president of the National Capital Area Square Dance Leaders Association, the Washington, D.C. area callers organization. Recently he recorded an LP album "Instant Square Dancing", for Grenn records which is available at all square dance record outlets. The record is No. 3 in Grenn's "Family Square Dance Series."



A Pastor Believes In Recreation



by SHANNON HOLLOWAY
Pastor of Rose Hill Methodist Church
Columbus, Georgia

When I was a child, most forms of recreation were considered worldly, hence unsuitable for Christians. This was the view held by most church members of that time. Square dances were said to be of the devil, and the people who attended them were presumably going to hell. If playing cards were found in our home, Mother promptly burned them.

Of course, we had some good times. Our family had fishing trips, fish fries, camping trips, and visits in the homes of neighbors and relatives. We played games, rode horses, pulled candy, and held a few general parties. Our recreational life at church consisted, for adults, mainly of long conversations after worship services on Sunday, while the children romped and played on the church grounds. But from time to time we had an "all day meeting with dinner on the grounds." These

were great social occasions.

My conversion in the realm of church recreation came under the leadership of E.O. Harbin at a youth conference. This was my first contact with the church outside my own annual conference, and my first introduction to the extensive use of recreation in the church. It came as the dawn of a new day in my life. A whole new world was opening to me. Being by nature an enthusiastic person, I plunged whole-souled into this new world.

E.O. Harbin became my friend, as he was to hundreds of others. His wholesome nature, genuine friendliness, and deep devotion to Christ gripped me. Here was a man deeply consecrated, a minister of the gospel, having the most fun of anyone I had met. He not only had



fun himself, he found great joy in helping others to have fun. Looking back now on the three summers that I worked with E.O. Harbin in the leadership schools at Lake Junaluska, I am convinced that I owe more to him than I have ever realized. Many people who knew him feel as I do. He started us on a new adventure which has both enriched our lives individually and given us tools and skills to share recreation with hundreds of others.

A negative attitude toward recreation in the church is not satisfactory. People rebel against repeated statements that "You can't do that." A better approach is to say: "There are many wonderful things to do for fun. We will help you discover them."

Recreation in the church helps people fill their lives with that which is good. Interesting, wholesome, and satisfying recreational experiences in their leisure time can replace that which is of questionable value. There are many persons among us - some in our churches - who are lonely, bored, empty, and tense. These people need wholesome Christian fellowship, and activities in which they find meaning, release, and joy. We must use our leisure time creatively if we are to find our mental balance and spiritual health. Good recreation adds dignity to religion, helps glorify God, enriches personality, makes personal relationships happier, and helps to transform a lonely crowd into a true family of God.

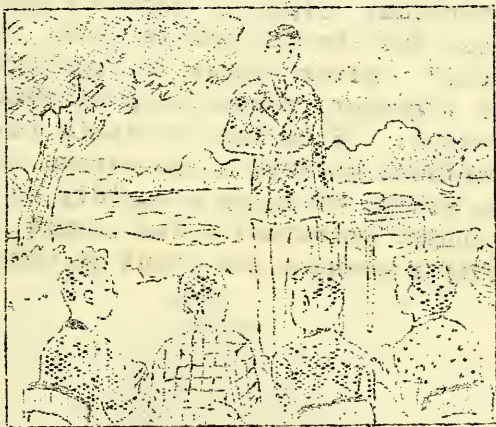


Jesus told of a man from whom an evil spirit was cast out. The spirit later returned to find the house all cleaned but still empty. So he went away and found "seven other spirits more evil than himself," and they all took up their abode in the man, so that he was worse off than before. (Matthew 12:43-45). Empty lives fall into evil ways. Lives that are filled with good and that are lived in creative fellowship with others are truly "abundant."

I am convinced that Jesus came to bring this abundant life. To develop whole persons we must have happy and wholesome social relationships. The church that does not realize this is missing one of its finest opportunities to enrich the lives of its people.

As a by-product of a good recreational program in the church, attendance will increase. The church will become more attractive to people, for they will discover that the church has a genuine concern for their total welfare. There is a friendlier spirit at church when people know fellowship in play. But we would emphasize the point that recreation is not just a gimmick to get people to attend church! Good recreation is not simply a means to an end: What it does for persons is valuable enough to justify its use in the church. If life is made more abundant for the participant, that is the justification for recreation. As E.O. Harbin said, "That which enriches life has spiritual value."

The pastorate today is very demanding, and one needs occasionally to let up on the routine. Leading recreation as a hobby has been a safety valve for me. It is a hobby that has had an ever increasing value, interest and joy. Few satisfactions can compare with seeing a group united by wholesome fun into a real fellowship.



What are the results in our church life of my improved attitude toward recreation? We have a youth fun night every Saturday at the church. This provides a place that is wholesome for youth to come with their good friends. They use a variety of equipment games, ping pong, and puzzles. They have access to a record player and folk game records. Adults serve as hosts and serve refreshments. The evening is usually brought to a close with the singing of fun songs and spirituals, a

friendship circle, and the MYF benediction.

These evenings are sometimes varied with special parties. One Saturday night a month there is an unusual party, planned by the MYF council. We have had a skating party, a hayride and cookout, and an afternoon and evening of water sports at a lake. A project that lasted several Saturday nights was the collecting and repairing of toys before Christmas. Then a Christmas party was held for underprivileged children and they were presented the toys that the young people had repaired and redecorated.

The older people of the church find the Golden Age Club of great help in meeting people of their own age and interests. Here they enjoy leisurely fellowship, conversation, group singing, games and refreshments. This helps them to overcome loneliness, develop interesting hobbies, and find congenial companionship.

Every Wednesday night a church night supper is held. Families are encouraged to make this "family night at church." After supper we usually have a few moments of fun together, recognizing birthdays and wedding anniversaries. Some form of table fun is usually provided. Sometimes we have a one-person stunt for the benefit of the group. We enjoy a variety of singing, including folk songs, spirituals, fun songs, and hymns. The closing thirty minutes are spent in worship.



CHURCH SOCIAL

We also have other recreation for adults in the church. The adult classes in the church school have monthly meetings which are mainly social in nature. Some of our activities for adults such as drama, church

league basketball and volleyball, cut across class groupings.

The combination dining room and social hall is used several nights a week with different groups holding recreational events, suppers, and business meetings. We believe that this room is next to the sanctuary in importance to the life of our congregation.

The children's program of recreation is regular, with the game room available to them at stated times. This room is of vital importance. We find that it must be supervised and the activities well-planned. The children's departments plan for the recreational events, such as parties and outdoor activities, in line with their total program.



The success or failure of the recreational and social life of the church depends on the pastor. This does not mean that he has to be trained in recreational leadership himself, but it does mean that he must have a positive attitude toward recreation in the church. If he has a basic interest and concern, he can enlist and guide capable lay people to do an effective job.

Our 1956 Discipline, recognizing the importance of recreation in the local church, provides for each church to have a committee on fellowship and recreational life. The purpose of such a committee is to "provide, in and through the church, occasions of fellowship and forms of recreation unquestionably wholesome and compatible with the mind and teachings of Christ." (Par. 145.10)

This committee may be elected by the commission on

education or by the quarterly conference, and should be representative of each group in the church. The committee should first train itself for its task of meeting the recreation needs of the congregation. Then, a wide variety of experiences should be provided. The plans may be presented to the commission on education for information and to assure that it will be in line with the total program and philosophy of Christian education.

Such a night might include some of the following: choirs, folk games, group singing, arts and crafts, hobby interests, drama, nature lore, camping, good reading, outdoor games, sports, forums, game evenings at the church, family nights, banquets, and story telling.

The pastor and the committee must take advantage of every opportunity to improve philosophy and skills in church recreation. One way to do this is to share one's skills with others throughout the conference and in other local churches. The best training I received was in six regional Methodist recreation workshops for church leaders. The best staff available in the nation was there to guide us in a variety of areas. I have never experienced finer fellowship nor more memorable worship services than at that workshop. I still try to get into the workshop every few years and to get some committee members from my church to attend.

We learn by doing, so the best way to grow in this field is to use what you learn. Everywhere I go I find new ideas, write them down, and soon use them with a group.



Several of the annual conferences in The Methodist Church are holding two-day recreation workshops each year to train youth and adult leaders of recreation. This provides training "near home". Leadership for conference workshops may be developed on a regional level.

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State College Extension Services in most states provide five-day recreation workshops for 4H and extension workers. These meetings welcome church delegates and often provide a church section. Leisure lists many of these in its Winter Issue each year.

Some of our district and subdistrict leadership education schools are including courses on recreation, which are of real value.

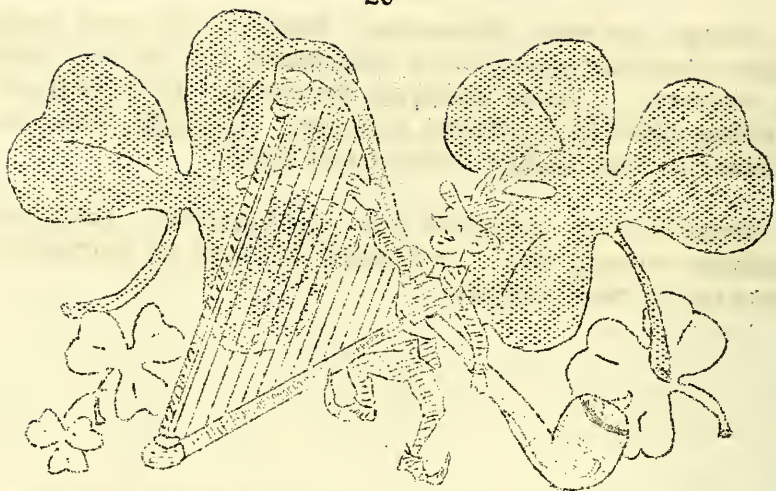


One of my side interests in this field has been to collect materials in the folk arts. I look everywhere for songs, games, and stories, and find it an interesting study. I have also collected a five-foot shelf of books, pamphlets, song books, and dramatic materials. These are well used and are often loaned to others in the church. In addition, I have a large filing drawer filled with games, songs, party plans, craft patterns, banquet programs, radio shows, and skits.

It is a sad sight to see an adult who has forgotten how to play, or who has never learned to unbend and have a good time. There is so much struggle, evil, tension, and unrest in the world today that we certainly need to learn to play in a productive, creative way.

As a pastor, I believe that happiness and joy are essential elements of Christian living. Good recreation helps to bring these to persons. Recreation is not a cure-all, but it is one important element in a full, rich, and complete life. All that we do in the church should help people to grow into mature Christians, who seek to know and to do the full will of God. This is my aim as a pastor interested in recreation.





THE FLEADH CHEOIL

by JOHN HEALY

Ed. note: The Fleadh Cheoil (pronounce it "Flah Kyoh-il") is a three-day gathering at Whit weekend of Ireland's traditional musicians - ballad singers, accordionists, pipers, fiddlers, flautists and dancers - which takes place annually. Each year a different town is selected as the venue. This year's Fleadh, the fifteenth, will be held in Thurles, Co. Tipperary, from June 5th to June 7th. Now, let John tell about it.

The fiddler was drowned in an agitated knot of people. Those at the back stood on their toes, trying to see the magic of the fingering before they'd believe the magic of the music. Behind them again, poised it seemed on their toenails, the last row of latecomers struggled to see the fiddler.

A man steps up to the gathering of people and listens. "That's Dowd of Sligo or my name isn't John Gardiner - make way there for a fiddler."

The people nearest John Gardiner look at him and

judge him to be as good as his word. For hasn't he the shape of a 'damn good fiddler' with an eye to match a lively elbow? They make way. The crowd closes in again and now two fiddles play as one, for these men, from the opposite ends of Ireland, one from the East coast of Dundalk, the other from the West, play for what they are: blood brothers in music. Further up the street a mouth organ joins a thin tin whistle, giving body to a slow air and fifty yards beyond that again, four members of a band are holding an impromptu session so that from this small street a tributary of music is flowing into the main streets of a town already submerged in a Niagara of music.



For this is Fleadh Weekend, the Whit Weekend when men and women flock from their mountain fastnesses, their rural businesses or their urban professions to the one chosen town in Ireland where, for three days, they will do little else but play, talk, sing, dance or listen to traditional Irish music.

Never was an old Gaelic word more appropriately used. 'Fleadh' means a feast, and for this weekend of Whit, there is a feast of music. Officially it is supposed to last from the Saturday preceding Whit Sunday until Whit Monday night; unofficially it has been known to go on for four or five days.

There is nothing quite like the Fleadh anywhere. The Mardi Gras is something like it but not as personal. The Newport Jazz Festival is near enough to it in a superficial sort of way except that, as far as the public is concerned, it is inclined to be a little more inbred. A nobody can never walk up to The Duke, Benny Goodman, or Dave Brubeck, and call for a solo and get it there and then. In Newport you take what you get and be thankful for it; at the Fleadh you can call the tune

without even having to pay the piper.

Walk down the town with me on the first night of the Fleadh. The crowds are already thronging the town and the 'sessions' have already started. It's a time for meeting old friends. Let's stop at this pub. The door is open and four fiddles and a flute are playing 'The Geese In the Bog'. The metallic rhythm? That's the Coughlan girl from Offaly with a pair of soup spoons, making them sound for all the world like castanets.

That man in the corner is a fiddler from Antrim... and there's Sammy, the Presbyterian from Derry, with his young son who's going to be a dinger on the accordion in a year or two.

"Jimmy, give us 'The Maid Behind the Bar'", a voice shouts. "Aye, let's have 'The Maid'", says a big-shouldered man with a military cut about him.



There's a voice at your shoulder because you carry what looks like a 'newspaper camera'. "You'll not be taking a picture of Billy with the mouth-organ," says a Belfast voice, nodding in the direction of the man with the military cut. "Thon man's a Major in Her Gracious Majesty's forces but an Irishman for all that, and there are some as mightn't understand why a lad from the Officer's Mess might want to play a jig with the best. Aye, and a right good jig the same Billy plays, neighbor." You nod your head, for it is many years since Billy first came here to discover that the Irelands can find a common bond in a measured hornpipe like 'Madam Bonaparte.'

You move on up the street. It is almost midnight. The shop beside you is awash in music. The legend over the door says: ('J.P. Mulligan, High Class Draper and Gent's Outfitter.' It is a shop that for years has lived a discreet life where the assistants were always

'Well-bred' and the shop spider seemed to wear mufflers on his feet. Tonight it is alive and from what was always called 'The Manchester Counter' (because it had bales of cotton cloth), Sean'acDonnchada, the lean Galway teacher, is singing an old ballad. Someone calls out at the end of the second verse: 'Dia leat'.

'Dia leat'. God be with you. It is a phrase you will hear many times for it is at once a prayer, critical praise and encouragement.

Leo Rowsome, the Dublin piper, calls for 'The Bonny Boy' and Sean clears his throat to sing, as he will do a thousand times, the sad song of the bonny boy who is young but still growing. There is an encore, called with lusty voice from the Lingerie Department: a voice utterly unaware that for generations every word uttered there was gloved and bandaged in whispered reticence.

The lean teacher responds with a rollicking ballad of a lad who won a lass by cutting the broom, sweet broom. It is an unfamiliar song and he has the whole shop by the ear. By the last chorus, ten fiddles, two jew's harps, a battered concertina, six concert flutes, three tin whistles, two melodeons and four raucous accordions are thundering out the melody and the building itself seems to have cast aside its eighty-five years of dignity and 'respectability' as singers and musicians raise the roof and you know that the house of J.P. Mulligan, High Class Draper and Gent's Outfitter will never be quite the same again. Nor indeed will you once you experience your first Fleadh.



Tomorrow there will be a parade and on Monday there will be competitions to find the champions of all Ireland with fiddle and flute, lilting and tin whistling and all the other sections. Go to those competitions by all means. You'll hear the best of music and ballad-singing. You may not hear the best musicians in Ireland for many of them will not bother going upon a competitive platform. They have no interest in collecting cups or medals and while they might enter their names and be 'down' on programmes to play, more often than not they will hear a man play a rare air in a hotel lounge or on a street corner and, there and then, abandon plans to compete, declining the opportunity to go home to their native village or town or city with an All-Ireland title for the chance to learn a new air.



This is one of the unique things about this Festival. The men and women play music and sing their songs for the pure joy of playing and singing. And they will be complimented if you ask them to repeat the air so that you can learn it. You are welcome to carry a tape recorder and tape what you like.

On Monday night in two, or maybe three, big halls there are prize-winners concerts and dances. It is the grand finale, and after midnight you are supposed to leave for home. Most do because they have jobs to do whether in hospitals as doctors or nurses, newspaper offices as journalists, in businesses as company direc-

tors or farmers with crops to sow.

But the four or five thousand musicians who have crowded and drowned this town with music are in no hurry to get home and on Tuesday morning they will meet in hotel lobbies, public houses, park benches or in private houses to go on swopping songs and airs and playing for one another.

It will be another year before they will meet again and the older men know that it's a long long time from June to December and on to June and Whit Weekend again. By Wednesday the ranks are reluctantly smaller and by Thursday, they will have faded back again to their mountain homes, there to polish and shine the new twists on the old tunes they've garnered at the Fleadh, others to compose new ballads and all to vow that they will meet in good health at the Fleadh next year.

So be it. "Dia leat!"



CONTRA DANCE

DOUBTFUL SHEPHERD

From the Muzzey manuscript - 1795

Original tune by Ralph Page "Hunky Dory Hornpipe"



The Dance

Couples 1-4-7-etc. active. Do NOT cross over.

Three ladies lead round their partners & back to place
Then the three gents do the same
Active couples down the center with partner
Same way back and cast off
Right and left four.

Jack McKay, San Francisco, does an interesting version of this dance by having the active couples cross over, thus having the lead ladies lead the way for the next two men as they circle around the opposite three, and, of course, with the lead men leading the next two ladies around the opposite three. Either way makes an interesting little dance once in a while.

SALE

Musical Mixer Fun - \$1.00
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directions for 94 Old Time English Round Dances

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 tion for all who come.



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 ly of Chicago, now of West-
 port, Conn., will head the
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 singing, folk arts, gala
 parties, a mountain trip,
 etc. supplement the dance
 program.

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The Lighted Lantern Foun-
 dation, Rte. 3, Box 910,
 Golden, Colorado.

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 camps for round-dancing and
 square dancing - write for
 information if interested.

#####

COUNTRY DANCE SOCIETY'S PINEWOODS WEEK-END

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 Swimming, SQUARES, CONTRAS, ENGLISH DANCES...Boating!

Rod Linnell, Bob Hider, Art & Helene Cornelius, Renald
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Contact: Country Dance Society
 3 Joy Street. Boston, Mass.

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The Canadian Folk Dance Service carries a full line of NEW SCOTTISH RECORDS. Write for their list at 605 King St., West, Toronto 2B, Ontario, Canada.

WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND old dance & festival programs Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project I am working on. ALSO, any old-time dance music, for violin or full orchestra. Send to

Ralph Page, 117 Washington St. Keene, N.H.

NEW ENGLAND STYLE SQUARE & CONTRA DANCE with Ralph Page, caller, every 2nd & 4th Tuesday of every month at the Boston, YWCA, 140 Clarendon St., Boston, Mass. All welcome. Come One Come All.

SQUARE DANCE

POLKA ON A BANJO

Music: "Polka On A Banjo" on Bogan BO-1182

Intro. break, ending

Allemande left your corner
Right hand to your partner, grand right and left around
you go
You swing her when you meet her
Swing your partners all
Then allemande left from where you are
Grand right and left, around the ring you go
All the way around til you get home
Then promenade your partner
She'll be your polka dancin' lady
When you polka to the old banjo.

Figure

Head two couples promenade halfway round the ring
And down the middle you right and left right through
Side two ladies chain, chain across the ring
Turn 'em round and chain them back again
Allemande left your corner, walk right by your partner
And swing your right hand lady round and round
Then promenade THAT lady, she'll be your polka
dancin' baby
When you polka to the old banjo.

Sequence: Intro. Figure twice; break, figure twice, ending. This is NOT the dance that comes with the record!
Don't be a copycat. Make up your own dance sequences.

FOLK DANCE

ORA sur CHOMPS (Swiss)

Record: Volkstaenze der Schweiz Columbia SEVZ 542
Taught by Carmen Irminger & Rosmarie Rath, of Zurich,
Switzerland, at Maine Folk Dance Camp, 1964. Dance di-
rections in Pioneer Press.

Formation: Trios, one man, two girls, facing counter-
clockwise around the room.

Figure 1: Circle of three, all hands joined.

Meas. 1-4 8 waltz steps clockwise, starting Lft foot
5-8 8 waltz steps ccl, starting rt foot.

Open out into line of three, man in middle,
inside hands joined, girls' outside hands on hips.

Meas. 9 2 waltz steps fwd in LOD, man and left-
hand girl starting with rt foot; man swings hands once,
forward and back

10 2 waltz steps in place, man swings jpined
hands forward and up and each girl makes a turn outward
in place (left-hand girl ccl, right-hand girl cl), do
not release hands during these turns.

Meas. 11-12 Man turns with right-hand girl: R hands
joined at shoulder height, turn clw around each other
with 4 waltz steps, man starting with left foot, girl
starting with right foot. Meanwhile left-hand girl,
hands on hips, turns once in place ccl with 4 waltz
steps, starting with left foot. End up in line of three
again, facing LOD.

Meas. 13-14 Same as 9-10

Ora sur Ehomp continued

Meas. 15-16 Man turns left-hand girl, left hands joined, turn ccl around each other in 4 waltz steps; meanwhile right-hand girl, hands on hips, turns once round in place clockwise.

Repeat Meas. 9-16

Figure 11: Star for three.

Meas. 1-4 All make right hand star (right hand on the wrist of person in front) with 8 waltz steps clockwise, all starting with left foot.

5-8 Left-hand star ccl with 8 waltz steps ccl, all beginning with right foot.

9-16 Same as Figure 1.

Meas. 1-8 End with circle of three

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Write to Duquesne University Tamburitzans, Pittsburgh, Pa. 15219 and ask for their list of recordings of Slavic song and dance.

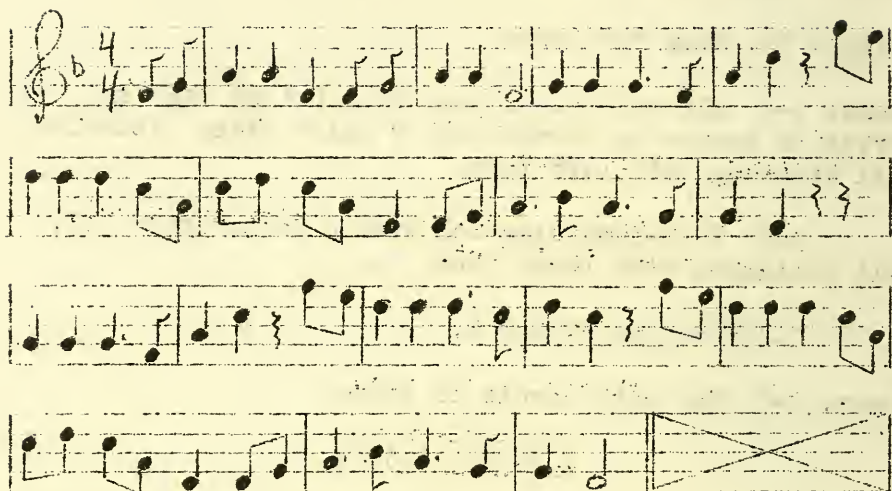
Square dancers traveling through Ohio can now obtain a directory and thus be able to locate a dance on any given night and in any particular area of that state by sending a dime to: DIAL-A-Dance Directory, 4845 Ridgebury Blvd. Lyndhurst, Ohio, 44124.

DANCING UNDER THE STARS, every Thursday (weather permitting) 8:00 - 10:00 p.m. June 3rd thru September 30th, 1965, at the Art Museum, on the East Terrace, at the head of Benjamin Franklin Parkway, with leaders from Folk Dance Center, Donation 25¢.

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FOLK SONG

LEAVE HER, JOHNNIE, LEAVE HER



Oh, th' times was hard, an' th' wages low,
Leave 'er, John-nie, leave 'er!
An' th' grub was bad an' th' gales did blow,
An' it's time for us t' leave 'er!

Chorus

Leave 'er, John-nie, leave 'er!
O-oh, leave 'er, John-nie, leave 'er!
For th' voy'ge is done, an' th' gales can blow,
An' it's time for us t' leave 'er!

I thought I heard th' Old Man say,
Leave 'er, John-nie, leave 'er!
Ye can go a-shore an' take yer pay,
An' it's time for us t' leave 'er!

Chorus:

Oh, her stern was foul an' th' v'yage was long.

Leave 'er, John-nie, leave 'er!

An' th' winds was bad, an' th' gales was strong.

An' it's time for us t' leave 'er!

Chorus:

An' we'll leave 'er tight, an' we'll leave 'er trim.

Leave 'er, John-nie, leave 'er!

A-an' heave th' hung-ry pa-ack-et in.

For it's time for us t' leave 'er!

Chorus:

Oh, leave 'er, John-nie, leave 'er with a grin.

Leave 'er, John-nie, leave 'er!

For there's many a worser we've sailed in.

An' it's time for us t' leave 'er!

Chorus:

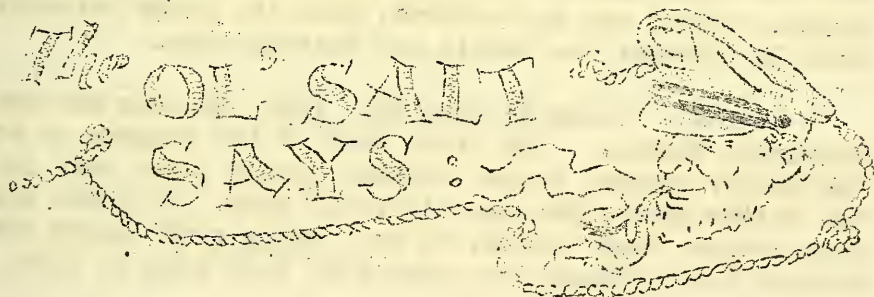
An' now it's time t' say good-bye.

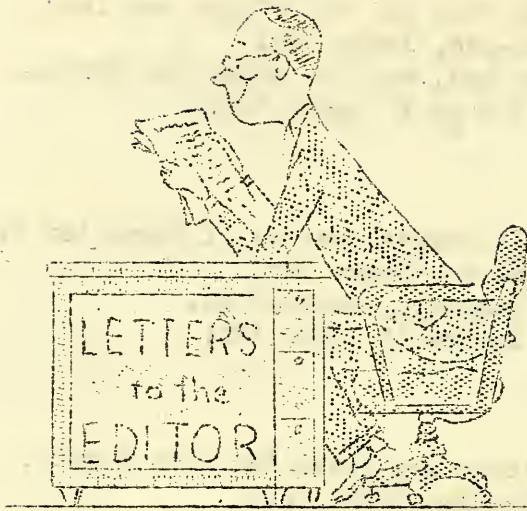
Leave 'er, John-nie, leave 'er!

For th' old pierhead's a-drawin' nigh.

An' it's time for us t' leave 'er!

Chorus:





Howard M. Smith, formerly a Potsdam, N.Y. folk and square dance leader who is now retired and living in Phoenix, Arizona, writes about his hobby as follows:

"The Girl Scouts have been having a group of twenty girls from three units working toward their folk dance merit badge. I have told them that the Junket was an excellent source of several kinds of material, so you may be hearing from them for a set for their library. At their exhibition they danced three French dances: Farandole, Les Trois Canards and Aupres de ma Blonde and for their American section variations of the schottische, polka, and two contras. Then the Swiss Meitschi Putz Di, Strommt 'em Babeli and Kettengalopp.

"Twice a month we lead the folk dancing for the Unitarian Church. The first part of the program we do the easier dances, while another person takes over for the latter part with more difficult ones. As there are more ladies than gents, we are using many dances for threes. So far there are eight that they seem to like.

"Twice a month we lead another group which are dancing contras and quadrilles such as - Cumberland Reel, Maple Leaf Jbg, Hull's Victory, British Sorrow, Barley Brae, Beaux of Albany, Petronella, Sacketts Harbor, Nor

folk Long Dance, Waves of Tory, Wright's Quickstep, The quadrilles are: Dashing White Sergeant, Lancers (5 figs) and by the way, I didn't know until just the other day that up in our area the Lancers were called but the College Lancers had to be memorized by the dancers and were not called - Beseda, Aupres de ma Blonde, Double Lancers, Garcon Volange and some others. The members of the group are carefully screened and at present there are about twenty-four members.

"Each Monday morning from 9:00 until 10:00 we have a group here at the Desert Crest and some come over from another retirement home so that there are twenty in this group. They are all senior citizens, mostly ladies over 70 years of age. These dancers have tags numbered one and two, and no dances are chosen that require ballroom position. They have a repertoire of more than twenty dances and all seem to have a pretty good time. The dances are of this type: Spanish Circle Waltz, Barley Brae, Kalvelis, Patch Tanz, Ten pretty Girls, Jessie Polka, Pant Corlan Yr Wyn, Chimes of Dunkirk, Siebenschritt, Polka zu Drien, Dashing White Sergeant, Green Sleeves, Norfolk Long Dance, Cumberland Reel and others. It seems that dances for senior citizens are a coming thing.

"Square dancing out here is too fast and complicated for us so we have given it up."

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N.H.

1965

N.H.

MONADNOCK REGION SQUARE DANCES
OPEN TO THE PUBLIC

ALL FRIDAYS - Peterboro Golf Club - June 25 - Sept. 3
ALL SATURDAYS - Fitzwilliam Town Hall - June 26 - Sept. 4
LABOR DAY - Frankestown
Caller Duke Miller - Program 90% traditional dances of the area. Live music by New Hampshire musicians who can really play traditional tunes of the area.



IT'S FUN TO HUNT

This year, 1965, finds a dozen or so towns of central New Hampshire celebrating the 200th anniversary of the settling of their respective towns. All kinds of celebrations are being planned, some quite simple and others really going overboard with week-long events and pageants and what-have-you. Pageant-minded people are strangely allergic to such commonplace folkways of the people as dancing, they being far more involved with Indian fights, natural and man-made disasters as well as dull as dishwater ecclesiastical information. So-o-o, here are some events and people that are not going to be brought out in any bi-centennial celebration, but which all folk and square dancers will find interesting.

From "History of Sutton, N.H." p 504

Muster Day - - - - -"meantime, at the house, another kind of evolutions had been going on. Tony Clark with his fiddle, acting as inspector-general. As soon as possible after the dinner tables were cleared away the hall was made ready for the dancers. The Muster Ball was a splen-

did affair. Even high military functionaries did not disdain to take off boots and don their pumps, and join with the wives and daughters of the military and social aristocracy of the land.

"Tony Clark, the fiddler and dancing master, probably did more towards instructing the young people in the arts and graces of politeness and good manners than any other man of his day and generation. He lived to a great age - one hundred and seven years - and when he died, having served his country in the Revolutionary War, they gave him a military funeral, which was a splendid affair."

Ditto p 550 "Anthony or Tony Clark, as he was commonly called, taught dancing at an early period, and later Henry Carleton was considered a fine teacher of dancing schools."

Ditto p 576 House of Samuel Kezar: "By the desire of his wife, Martha (Sargent), he finished off in the upper story of the L part a hall, with seats all around the sides, so that she could invite her fellow church members and neighbors to hold religious services there, and make them comfortable in summer and winter. It was also utilized for purposes not religious. Several terms of singing school, and occasional balls and dances were held there. On these dancing occasions the presiding genius was generally Anthony, or, as he was usually called, Tony Clark, a famous fiddler and teacher of dancing and ball-room etiquette. He was a colored man, and had been a Revolutionary soldier. He used to make an annual visit to this side of the hill of at least a



week in length, coming on foot, with fiddle in hand, and the whole region was made jubilant with music and the dancing parties, which would be held every evening while his visit lasted, the same company assembling each evening, whether the dance was at the hall we speak of or at other private houses, for this dancing institution of a weeks duration was made migratory, to accomodate each section of the neighborhood as far as possible. Sometimes the mountain went to Mahomet, sometimes Mahomet went to the mountain.

"One of these dances came, by reason of sad news brought to Tony, to a very abrupt termination. A messenger came to the door and called him out to inform him that one of his children was dead. He returned to the dancing-room, drew his bow solemnly, slowly, and dirge-like across the instrument, announcing, "Dead nigger in Warner! No more drawing the bow this week!" and at once departed for Warner, where his home was.

"Poor Tony! He might as well take his trouble philosophically, for he was used to the road of affliction. He had been father of a very numerous family of children, quite a number of whom had died in infancy or early childhood. Probably no man ever lived in Sutton or Warner who was so universally known as this man. He lived to be over one hundred years of age and is believed to have instructed at least three generations of young people in the arts of dancing and ball-room etiquette."

History of Webster, N.H. p 314. Isaiah H. Arey, 1822 - 1870. "Mr Arey possessed a sympathetic nature and was



endowed with fine feelings, which he knew how to express by word and act. He was also an ingenious and skillful mechanic, and for the last fifteen years of his life devoted much time to the manufacture of violin and guitars. Of the former he is known to have made 86, and of the latter, 37. These instruments are highly prized. For purity of tone and elegant workmanship, perhaps they are not excelled by any made in this country.

"Ole Bull, the eminent Norwegian violinist, recognized Mr. Arey's talents, and assisted him with original drawings and valuable information. From a letter by Ole Bull to Mr. Arey in 1857, the following extract is given: 'Allow me to congratulate you on the achievement of your violin - an instrument that no artist or amateur would hesitate to take to his bosom, and electrify by the breath of his inspiration. I sincerely wish that those further results of my experience, which I have communicated to you, will prove a benefit to yourself and a blessing to those who take your children to their hearts. Your success will always be sincerely felt and appreciated by your friend, Ole Bull.'"



History of Concord, N.H. p 480. "One hundred and ten couples attended the Stagemen's Ball in this town on Friday evening, January 15th, and had a jovial time of it. The music and entertainment are said to have been excellent."

Ditto, p 535: "In the social gatherings of young people of both sexes, dancing was a favorite amusement. Old Mr. Herbert says, 'The young folks always danced, sometimes

with a fiddle, and sometimes without, but when there was no fiddler they sang and danced to the tunes,' but he adds, 'we always went home by nine o'clock.' On particular occasions, such as Ordination, New Year, and other times, there were evening dancing parties, in which not only the young, but elderly and married people participated, although the parson, deacons, and other members of the church, did not join "in the dance" yet they would "look on", and admit that there was no harm simply in dancing, though the time might be more profitably spent."

History of Andover, N.H. p 469: Blake's Masonic Hall. "Hezekiah Blake erected the first Masonic hall in Andover. - - On the first of January, after the hall was completed, Mr. Blake gave a New Year's party and ball to his friends in town and to some guests from adjoining towns. Dr. Jacob Bailey Moore was asked to make some remarks, and at the close of a brief speech he recited the following impromptu lines:

"We've gathered in Masonic Hall
To Welcome and shake hands with all;
To give our friends right hearty cheer,
To hail another happy year.

This hall adorned, red, blue and white,
These hearts all beating with delight,
A hundred brilliant, sparkling eyes,
All tell how much these joys we prize.



Our aged friends have come along
To join the young and happy throng;
See every age and class advance,
Ready to join the merry dance.



So let sweet music stir the air,
And banish every gloomy care.
A time there is to dance and play;
That time should be on New Year's Day."

History of Boscawen, N.H. p 135: "The raising of a meet ing-house was a great event, and people came from the

,,

surrounding towns to aid in the work - - - In the evening, after the frame of the meeting house was raised, the young men repaired to the house now owned by Henry L. Dodge, where the girls, who had been lookers-on at the raising, were assembled. The town had provided a generous supply of food and liquors, and all hands after supper joined in a grand dance, which was kept up till past midnight."

Ditto - p 172: "With the gathering of the corn came the huskings; an invitation to all the neighbors, men and women, boys and girls, all are invited. The huskings are in the evening, and when the corn is finished, then comes the supper - hasty pudding baked beans, apple and pumpkin pie; mugs of cider, egg-nog, flip and rum. In other localities, a husking not infrequently winds up with a dance; but the people of Boscawen are staid and sober, and not given to amusement."

History of Weare, N.H. p 584 Raisings. "In 1798 Richard Maxfield built the large, two-story house on Barnard hill, where Willard Johnson now lives (1888). After the frame was up, Abel Webster, nimble as a squirrel, climbed to the ridgepole, took a sip from the bottle, and said loud and distinct:

'Here is a house both tall and large,
It is in sight of old Kearsarge,
Some build great, and some build small,
I think Dick Maxfield beats them all'.

"This was so much better than the usual "namings", that it was greeted with vociferous shouts, and part of the company adjourned to Edmund Barnard's for a dance and breakdown. Another large crowd met in a store-room back of the dance-hall. They and the goods were too heavy for the floor, and they all went into the cellar in one promiscuous mass. Fortune favored them, no one

was injured, and they literally had a dance and a breakdown."

History of Windham, N.H. p 293 Londonderry Fairs: "Amusements formed no small part of the exercises of the day. Horse racing and trotting, foot racing and wrestling, had their appropriate hours, and these fairs holding three days, the evenings were spent in social gatherings, love making, marriages, and the like, with their accompaniments, music and dancing. At these social gatherings, the customs of the Scotch, Irish and Yankees were blended together; and the Scotch jig, Highland Fling, Irish reel, and Yankee breakdown were blended together in innocent merrymaking."



History of Henniker, N.H. p 333. "Prof. C.C. Gibson's orchestral band, composed of himself, William Abbott, David Connor, and Luther H. Whitcomb, furnished music many years for balls, dances, concerts, and other occasions, through the central part of this state. Their services were in almost constant demand during the winter and spring months of the year, and their music was of the most pleasing character. As an orchestral band, for sweet and sublime music they have never had an equal in the state. Hiram Rice was also an excellent occasional player in this band. (Henniker Band). It's old leader, William Abbott, will be remembered for his skill as a cornet player, performing any piece of music set before him in a fine tone, and with beautiful expression. He was one of the best cornet players this state has produced."

Ditto. p 393 Husking Bees. "One day late in the autumn

of one of the first years of the present century, Dyer Abbott and his mother-in-law, Widow Atkinson, having heaped their large barn floor with corn ready to be husked, made a husking bee. The neighbors from far and near were invited. The corn was rapidly cleared from its husks. The red ears were duly attended to, stories were told, and jokes bandied about at the expense of some of the members of the company. Rum flowed freely, and all went "merry as a marriage bell." About midnight the entire company were invited into the house, where all partook of a most substantial supper, consisting largely of baked beans, brown bread, and pumpkin pies. The supper well over, the old kitchen was cleared, the players upon the violins took their positions, and the remainder of the night was spent in merry dancing, as the lively notes of "Money Musk", "The Devil's Dream", "High Betty Martin", and other old tunes rolled from the "slippery catgut" upon the violins."

Few of these events will be noted in the bi-centennial celebrations of the state. Want to bet?

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The Country Dance Society of America (English) is this year celebrating their "Golden Jubilee Festival, Fifty Years of Dance, Music, and Song." Write them at 55 Christopher St. New York, N.Y. 10014, for further information of special events for this very special year.

July 16-18 are the dates of the annual Scottish Country Dance Weekend at Pinewoods Camp, Plymouth, Mass. Write the Taylors, 62 Fottler Ave. Lexington, Mass. for further information.

Don't miss the "SILVER SPURS", teen-age western exhibition dancers from Spokane, Washington, at Burncoat St. Jr. H.S. Auditorium, Worcester, Mass. Monday, June 28th 8:00 p.m. for the benefit of the Worcester County Chapter of Muscular Dystrophy Assoc. of America, Inc. Donation, \$1.00.



SPRING WEEKEND

Held at The Inn at East Hill Farm in Troy, N.H. on the weekend of May 7-9, 1965, with a staff that included Dick Crum, Rod Linnell, Nibs & Jean Matthews and Ralph Page, this was surely a weekend to remember. What made it so? Not necessarily the seventy-nine people who attended, though this number did make it the largest of this series of Spring Weekends; not necessarily the excellent dancing weather, though it helped; not necessarily the scrumptious food offered by Host Parker Whitcomb, though it, too, helped; it was the rapport between the staff and the dancers which started before the first evening meal and extended all through the weekend. You take four excellent teachers presenting good recreational material and mix them with a large group of receptive, like-minded dancers and you have a recipe for a most enjoyable weekend.

There was sound teaching worked in, not too obviously or "teachery" and any onlooker immediately got the impression that "learning is fun", given the proper dosage at a time. Rod Linnell was better than his usual good self and his double quadrilles seem to improve

with age. The consensus of opinion seemed to be that he "ought to write a book"! Dick Crum, making his first appearance at a Spring Weekend and faced with a group of people who by no stretch of the imagination could be called "line dancers", did a marvellous selling job for his particular area of the dance by taking most of those present and putting them through their paces successfully and, better yet, enjoyably. Nibs & Jean Matthews in their third appearance at The Inn further endeared themselves to everyone there and made an important and enjoyable contribution to our dance world. We noted at once the relationship between their material and that of New England, different enough to involve the most adept, yet not exotic enough to scare others away. Ralph Page's contras and lancers certainly kept us on our toes, especially when he let loose with an occasional "ad lib" contra that harked back to kitchen junket days. His hunting for "new-pld" material is beginning to pay off; certainly his rescuing "Ways Of the World" contra from the doldrums of forgotten Americana is a worthwhile effort.

We must not bring this brief report to a close without a mention of the table of "goodies" prepared by our host for the pre-supper Saturday night hospitality hour. As one of the staff noted: "Surely, gracious living has come to folk dance camp". Yes, it was a good weekend!

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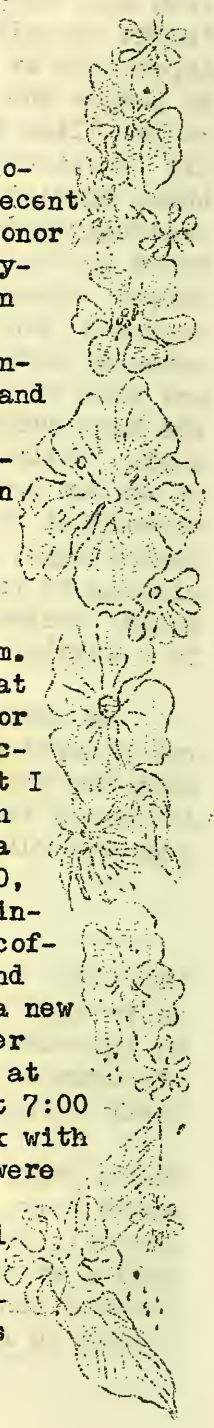
The Folk Dance Leadership Council of Chicago announce their eighth annual folk dance camp, June 11, 12 & 13, at Lakeside Forest Beach YWCA Camp on the shore of Lake Michigan at New Buffalo, Mich. Registration blank from Frank Alsberg, 1412 Ashland Ave. Evanston, Ill. 60201.

Don't forget the annual Country Dance Weekend at Pine-woods Camp, Plymouth, Mass. June 25-27, 1965, with Rod Linnell, Bob Hider, Renald Cajolet, Arthur & Helene Cornelius as leaders. For application blank write to the Country Dance Society, 3 Joy St. Boston, Mass. A reservation is necessary!

TENNESSEE

Settle back in your chair for a few moments, chum, and let me tell you about a recent trip I made to Tennessee where I had the honor of being on the staff of the 12th "Assembly-Wide Recreation Workshop, at Camp NaCome in Pleasantville, Tennessee. Sponsored by the Presbyterian Church the advance brochure announced "Around the World in Songs, Games and Dances", and that is exactly what it was, plus a few more factors such as story-telling, handicrafts and dramatics. My part in the program was to introduce contra dances and I am just conceited enough to think that I did a good job!

The daily schedule started at 7:00 a.m. (and I might as well mention right here that it was the only thing that I did not like or approve of). What a ghastly hour for a "recreation" camp to rise and try to shine! But I made breakfast every morning on time, which none of my friends will believe! Followed a general session for the entire camp at 8:30, and the first workshop period at 9:30 continuing until noon or a bit after but with a coffee break in the middle. Lunch at 12:45, and the second workshop session at 2:30, with a new group of people for whom I repeated whatever had been taught at the earlier one. Dinner at 6:00 and another general session for all at 7:00 followed by a party at 8:30 or 9:00 o'clock with a different theme each night. The parties were not too long and after a few moments break for refreshments we went into what was called "Caboose time", which was dancing and more dancing until most everybody was willing to call it a day. Most of this time was lead by campers, though the staff occasionally did something special.



Overall camp director, Glenn Bannerman, kept everything rolling along in smooth-working order. Others on the staff were: George Carpenter, Alice & Conrad Eaddy, Bob & Dot Fakema, Bill Faver, Wylie Hogue, J.K. & Tom Jones, Arthur McDonald and Neil Pugsley.

Subjects taught were: Introduction to Recreation, Storytelling, Basic & advanced handicrafts as well as wood carving, Beginning Folk Dancing, Contra & Square dances, Religious drama, Group singing, Family Recreation, Playing simple musical instruments, Program Planning, Campcraft & Cookouts, Party Planning and Publicity, and I do hope that I've remembered all of them. You see recreation has many facets, and this assembly workshop explored a great many of them.

One hundred forty-one registered and I'd say about a third of them were ministers. At two of the evening parties we danced not a single dance and nobody griped! Dance fanatics will find this hard to believe but it happened. The food was delicious and I loved the idea of serving hot biscuits with every single meal.

I was much impressed by what the Presbyterians are trying to do for the recreation of their young people. They will be a great power for good in the future of the south. God bless the work they are doing. May their tribe increase!

Ralph Page

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Conny and Marianne Taylor announce their annual dance "Marathon" at Browne & Nichols Gym, June 12th, 1965. Continual request dancing 2:00 - 11:00 p.m. A cold buffet supper served from 5:00 - 9:00 p.m. \$3.00 including all you can eat; \$1.00 after 9:30. Soft shoes please!

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PAINLESS

FOLKLORE

REMEMBER WHEN?

If you were late for church, you could never find the button hook for your shoes?.....Remember the cigarette gas flame burning like the Eternal Light?.....Ordinary autos had wooden spokes, but the snazzy ones had wire wheels?There were 913 dogs in town, but the hardware store didn't sell five leashes a year?

Didn't every farmer's sleigh carry a buffalo robe? Wasn't the minister always dressed in black?.....Did our "Doc" look like he never got enough sleep?....What ever happened to the Barry boy next door who was always yelling "You're another?"

You mean you've forgotten the town where last year's circus posters stayed up until covered by this year's circus posters?.....Weren't you personally acquainted with the cow that supplied the milk your milkman brought in a quart can....Weren't you the boy who wanted to play "Postoffice" at the party - and stayed the longest?

Did you have these records for your Victrola:- "Whispering", "Japanese Sandman", and "Three O'Clock in the Morning?"and Sir Harry Lauder, singing "Quit

Tickling Jock?"

Remember when there were no snow suits? (Kids wore "leggings" and only mother or teacher could straighten 'em right). How about those overnight trips with Pop - when he took along a suitcase with straw sides?

Those were the days when kids didn't keep "jaw-breakers" in their mouths. (Had to take 'em out constantly to see what color they'd turned). That was the era when measurements were free, 'cause the lumber yards gave away yardsticks and the dry-goods store handed out tape measures as advertising...That was the time of life when there was one bathroom in the town's only hotel.

Remember when Spanish-American war veterans were deferential to Civil War Veterans, and World 1 Vets were young fellows just getting their start in life?... (There were more members of the G.A.R. than of the Legion post)....And can you forget those distant mornings when the first one up had to kindle and make the fire in the kitchen range?

Remember the first day you went to school alone?Real candles on Christmas trees, with buckets of water nearby?.....The kerosene can with a potato for a stopper?.....Ma's mason jars of home-preserved fruits and vegetables?.....And the day in eighth grade when that beautiful girl in the third row finally answered your notes?....Remember? It really wasn't so very long ago!

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Ted Sannella's Friday night folk & square dance has moved from Porter Square, Cambridge to The First Armenian Church, 380 Concord Ave, Belmont, Mass. The Belmont bus from Harvard Square stops at the door. Every Friday night the year 'round, 8:30-11:30.

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MAY DAY

"I've brought you here a bunch of may!
 Before your door it stands:
 It's well set out, and well spread about,
 By the work of our Lord's hands.
 This morning is the first of May,
 The primest of the year:
 So ladies all, both great and small,
 I wish you a joyful cheer."

The old English song quoted here is only one of hundreds that tell of the old-world rites of May. Customs of the day vary in different countries, but are still much the same. Winter is banished; spring is brought in from the woods (by bringing in may or hawthorne branches); and the warm summer season is extolled with song and flowers.

Some few of the Maytime rites were observed even in small-town America early in this century. Young girls still rushed out of doors to wash their faces in the dewy grass of early morning. And children made wallpaper baskets, filled them with wild flowers and apple blossoms, and hung them surreptitiously on friends' doors.

BATHING:

He who bathes in May will soon be laid in clay;
 He who bathes in June will sing a merry tune;
 He who bathes in July will dance like a fly.
 (Old English rhyme)

GOURD LORE

A good crop of gourds is one of the most useful nonedible plantings a gardener can have. But Appalachian mountaineers know that one must not be too anxious about the crop, or rather, one must not appear to be anxious about his crop. Instead of putting each seed deliberately and carefully in the ground, the mountain man knows that it is better to toss the seed out, perhaps even throw it over the shoulder to show one's indifference. Only then will the gourds thrive and mature.

PROVERBS

It takes many shovelfuls to bury the truth (German).
 Truth will out, even if buried in a golden coffin (Russ.)
 Summer is the mother of the poor. (Ital.)
 Old chains gall less than new (Eng.)
 Men are better when they are old; things, when they are new (Korean).

HISTORICAL NOTE

The Country Dance Society, Boston Centre was founded in 1915 through the interest of Mrs. James J. Storrow. The purpose of the organization was to spread the knowledge and enjoyment of English and American folk dance, music and song. The Country dances were the social dances of the country folk and later on, during the 18th and 19th centuries, of the court. The Morris and Sword dances, on the other hand, are of a ritual ceremonial origin danced exclusively by teams of men at certain times of the year.

Dancing and music are two forms of expression which hold a strong appeal for most people. The Country Dance Society offers an opportunity for every person to indulge in self-expression of a folk art that will bring them enjoyment, relaxation and a satisfaction which will ease the pressures and tensions of today's living.

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YANKEE TALK

by RUTH B. FIELD



Grandmother's speech was starred with words and phrases,
Unusual, not often used today,
Old-fashioned words...when I recall them,
I smile at things that she would often say:
"Now, children, come, pick up your trumpery."
If someone belittled or was cross or rash,
She'd laugh a bit and make folks feel ashamed
By saying, "Oh, that's trash and balderdash."
If baby cried or the children quarreled,
She knew a magic word to make them hush -
She'd croon a lullaby or pat a bottom
As she murmured firmly: "Tush, oh tush!"

When she was ill she still felt "tol'erable",
Her "toggerly" was her cherished Sunday best.
If someone was to her a "botheration",
She'd say he was a "lunkhead" or a pest.
I always thought that "Round Robin Hood's barn"
Was really some place she knew far away.

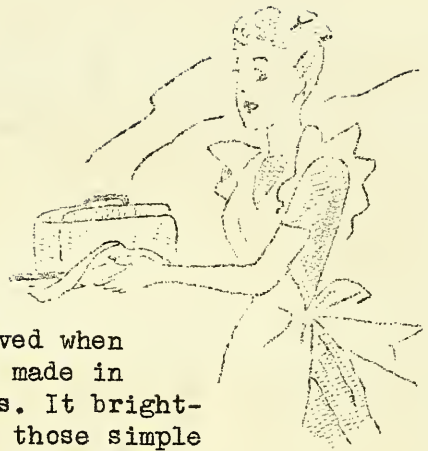
"Pernickety" people were not "worth their salt".
"Not on your tintype" she'd often say.
"Right on the docket" meant folks were right on time.
"Born with a silver spoon in his mouth",
Referred to people whom she thought were "uppish",
And "lowery" skies were sure to end a drought.

Grandma had many pet expressions
That come back to me every little while -
"Elflocks", "Popinjay", "Gimcracks",
And each can bring a reminiscent smile.

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HOME-TOWN

FOOD



When we were young, we knew summer-time had really arrived when Boiled Dressing began to be made in larger than usual quantities. It brightened summer's best salads - those simple concoctions of potatoes, green cabbage, or garden lettuce and sliced ripe-red tomatoes. It was literally poured over sliced hard-cooked eggs that were coupled with cooked asparagus or snap-beans and strips of pimiento to make a colorful and delicious warm-weather luncheon plate. It made the stuffing for "deviled" eggs wonderfully agreeable. And we still remember with nostalgia a supper dish made of cold sliced boiled potatoes, hard-boiled eggs and lettuce liberally sloshed with Boiled Dressing. Here's one way to make it:

2 tbsps. flour	2 tbsps. prepared yellow
3 tbsps. sugar	2 eggs mustard
1 tsp. salt	$\frac{1}{2}$ cup cider vinegar
1 cup water	

In the top of a double boiler, stir together the flour sugar, and salt. Add mustard and gradually stir in water until smooth. Cook, and stir constantly over hot (not boiling) water until mixture looks like a thin white sauce. Beat eggs slightly, then gradually stir in vinegar and about half of the mixture. Stir this slowly into the hot mixture remaining in double boiler. Continue to cook and stir over hot water until mixture mounds slightly when dropped back from a spoon. Cool. Cover and chill. Makes $1\frac{1}{2}$ to $1\frac{3}{4}$ cups dressing.

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CHEF'S TRICK

As soon as the roast has been taken from the pan, tip the pan so all the liquid collects in one corner, then when the fat has risen to the top slowly pour it off. Make the gravy with the good drippings left in the roasting pan.

PARTY PUNCH

If you're one of those persons who is always asked to help with the food at weddings and parties, then here's a recipe for a delicious punch that is not too expensive and very delicious.

Combine 3 cups water, 2 cups sugar, 4 sticks cinnamon, and one tablespoon whole cloves in a saucepan. Place over low heat and boil for 5 minutes. Strain and cool. Add 2 cups pineapple juice, 2 cans reconstituted orange juice. When ready to serve, add 2 quarts ginger ale and ice cubes. Makes 20 servings.

ODDS AND ENDS

Add grated cheese - cheddar or parmesan - to egg salad sandwiches. It gives them new zippy flavor that will be welcome for lunch boxes.

Try spicing grapefruit juice. Use a sweetened variety and simmer with a cinnamon stick, some whole cloves, and a piece of ginger. Serve the juice hot or cold.

A bit of crushed pineapple left over? Drain it thoroughly and add it to cream cheese for a sweet sandwich filling.

When you're cooking on the outdoor grill this summer keep a child's water pistol loaded and handy. It's just the thing for pinpointing a thin stream of water to the right spot to squelch flames from dripping grease.

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